

Evening Ledger

AMUSEMENT SECTION

Address all communications to Dramatic Editor Evening Ledger, Independence Square, Philadelphia.

THE AVERAGE NET PAID DAILY CIRCULATION OF THE EVENING LEDGER FOR JANUARY WAS 99,214.

PHILADELPHIA, SATURDAY, FEBRUARY 12, 1916

"Masculine Methods" and "Marie-Odile"

UNLESS somebody throws theatrical dynamite in some vegetable form at the Adelphi tonight, the last act of the farce of suppressing "Marie-Odile" seem likely to be the appeal of the National Hibernian for "masculine methods."

Did Rockefeller Like "The Lion and the Mouse"?

It is foolish to deny that "Marie-Odile" may be legitimately offensive to certain Catholics. But New England Puritans can't have enjoyed Mansfield's production of "The Devil's Disciple."

The One Thing the State Can Censor

There is just about one thing for which censorship—whether censorship by police, boards or courts—is qualified. There is just about one thing on which the whole community agrees.

Leavening the Race

The conservative thought of Athens wanted Euripides exiled for his "blasphemy." Since that day the theatre has taken to itself, time after time, the promulgation of so-called "immorality."

Tempering Toleration

But that doesn't mean that there must be no protests—good "masculine" ones. There have been such in religious discussions before this, and they are healthier than tyrannies of a coerced, false majority.

The Pity of It

But the funny and the pitiful part of the "Marie-Odile" affair is that Mr. Knoblauch and his play aren't worth the fight. Their "immorality" is pretty feeble stuff.

Six Thousand Scenarios and Ten Thousand Stories

Last week the Amusement Section printed a statement by Walter Prichard Eaton that the trashy nature of the movies was due to the fact that over 6000 scenarios were written and manufactured into photoplays each year.

On With the Comedy of Censorship!

The Courts, the Kaiser and Censorship—the week has linked them in the most interesting and amusing act yet staged in the comedy of cleansing the movies.

Certainly from the censor's point of view there is little to laugh over in Judge Barrett's decision that the opinion of the Board is not final.

Is the Kaiser Improper?

As for the Kaiser—Messrs. Breiting and Oberholzer appear to have gone pro-Ally. On inspecting the German War Pictures now at the Chestnut, they ordered the elimination of views in the ninth reel showing the Kaiser and von Hindenburg.

Furthermore, we hear from the management of the Chestnut that the Board has forbidden the use about town of advertising posters showing the face of the Kaiser.

Possibly the events of this week may have a wholesome effect on national legislators now considering the question of Federal censorship.

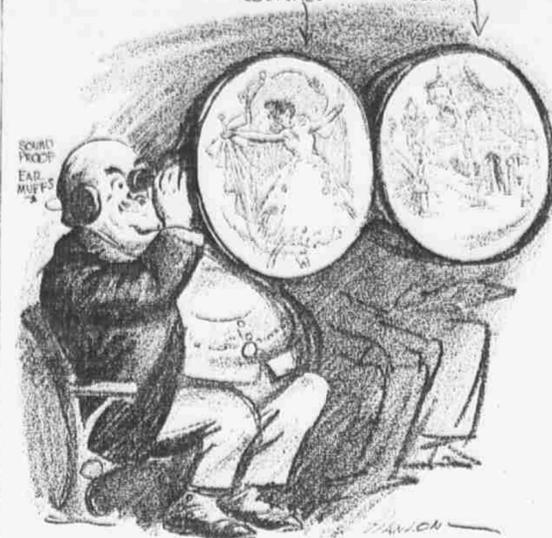
NOW YOU SEE HIM; NOW YOU DON'T



A commentary not so much on the variegated style of the artist as on the fact that the subject, the dancer Nijinski, may or may not be a member of the Metropolitan's Russian Ballet when it reaches Philadelphia.

THE MODERN APPEAL

COSTUMES SCENERY



LETTERS FROM THE PLAYGOERS

Readers and Theatre Patrons on Current Topics of Both Hemispheres of the Amusement World

From "Simon" to "Pollyanna"

To the Dramatic Editor:

The outlook at the beginning of the theatrical season was anything but promising. With "Daddy Long Legs" at the Broad for a run and "The Birth of a Nation" at the Forrest for several months, the choice of amusement was indeed limited.

Not so at the present time, when we have light comedy, melodrama, extravaganza and an occasional thriller. Surely one should find something to satisfy his wants.

The Little Theatre company is certainly deserving of all the praise it is at present receiving. They are gaining confidence in themselves with each new production and the splendid new members they are occasionally adding to their ranks is evidence of the sincerity of their undertaking.

"Simon," one of the plays recently witnessed at the Little Theatre, was of the type we are seldom privileged to enjoy on the spoken stage. A diurnal house in the desert is not a very enjoyable place, to be sure, but here we were treated to a little tragedy where our spirits were allowed to indulge in a few shivers and our eyes were treated to a stage setting worthy of a more pretentious theatre.

The opportunity and go this Friday or Saturday to see "Overtones," which stands out as the choice bit in the collection of the four plays offered. Have you not often remarked, "Mrs. J. is clever, but she really does not mean all she says, etc." Imagine being present at a confidential chat between two friends, hearing them exchange compliments, while at the same time their real selves are giving vent to their inmost natures.

Philadelphia, February 1, 1916.

In Praise of the Little Theatre

To the Dramatic Editor: It was my pleasure to visit the Little Theatre last Friday evening and thoroughly enjoy the work the clever people are doing there. I was surprised to find so much enjoyment for the small outlay of 20 cents admission, which surely cannot be enough to defray the expenses of the four little plays put on.

Philadelphia, February 2, 1916.

ACADEMY OF MUSIC

NEWMAN

TRAVEL TALKS Exquisite Color Views and Motion Pictures

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BOLIVIA

COSTA RICA—PANAMA, NOW

TICKETS at Heppes', 1119 Chestnut 50c, 75c, \$1—Amp. 25c

1915 ACADEMY OF MUSIC 1916

Monday Evening, Feb. 14, at 8:15

BOSTON SYMPHONY ORCHESTRA

Dr. KARL MUCK, Conductor

SOLOIST ERNEST SCHELLING

The American Composer-Plaint

Tickets at Heppes' Amphitheatre, 25 cents

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"The World's Greatest Lieder Singer"

Benefit Returned French Civilian Prisoners

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The Notable Annual Engagement of

ELMENDORF

Artist-Traveler Raconteur

FIVE ALL-EUROPEAN TRAVEL TALKS

ACADEMY OF MUSIC

FRIDAY EVGS. AT 8:15

SATURDAY MATS. AT 2:30

Feb. 25-26—THE BRITISH ISLES

Mar. 3-4—HOLLAND

Mar. 10-11—SWITZERLAND

Mar. 17-18—NORTHERN ITALY

Mar. 24-25—Southern Italy-Sicily

Illustrations in Color Done by MR. ELMENDORF

Out-of-the-Ordinary Motion Pictures

Course Tickets, \$2.50, \$3, \$4

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Globe Theatre

MARKET & JUNIPER STS. VAUDEVILLE—Continues 11 A. M. to 11 P. M.

"Handicapped Girls" A Race, Facy Musical Comedy

Novelty Minstrels First Part J. C. MARK TRIO; OTHERS

NIXON

Today Romance of the 1875 Underworld; Mary

Tonight at 7 and 9 Dickinson & Deacon; Row & Norman; Midnight Rollers.

American

Arvine Yellow Ticket

CALL THE POLICE! THOSE DREADFUL RUSSIANS!

When Serge de Diaghileff superbly remarked "America is saved" he did not mean the American newspaper. The impresario of the Russian Ballet had been ordered to change certain moments in his production of Scheherazade and The Affair of a Faun—moments which had aroused the first instance, without comment, and in the second with a manufactured uproar, before hundreds of thousands of Europeans. In America things were different.

In Boston M. de Diaghileff was called on to save America again, this time by the clothing his dancers in tight-up to the ankle. Those severely classical art critics who are enthroned on Beacon Hill were really quite shocked. So again America was saved. And presently the Russian Ballet will be here.

Turn in a riot call! The first bit of nonsense concerning the Ballet Russe is that its work embodies a new and powerful philosophy of life. This has been urged by a critic on the de- fence. It is right then all the moralists who clamor for an art devoid of every reference to life are right. The Ballet Russe has no more to do with philosophy than it has to do with sex. Whereby enters the second point.

To speak of sex and the Russian Ballet in the same breath is an apt as to speak of lemons and the Sahara Desert. Both exist, no doubt. Both are facts, as modern thinkers are fond of saying. But they haven't the slightest thing to do with one another. The Russian Ballet is not a text-book. It is a combination of the three arts of dancing, music and scene painting (for the purpose of producing a single effect of dramatic representation. In certain cases the dramatic produced involves the principles of black magic. Yet no one has suggested that the Russian Ballet is a subversive attack upon the normal human belief in the principle of the industrial revolution of matter. One of the loveliest of the ballets in concern with a rural celebration in Russia. The ballet has not been asked to repeat this number for the benefit of classes in Russian sociology. And fit of classes in Russian sociology—ah! there's the rub.

The point at present is that the ballet can be criticized on certain grounds and cannot be criticized on others. You may say that their dancing is inferior, although you probably will not, and you may say that you do not like their choice of music. You may deplore the use of Debussy for the Faun dance. You may say that the performance of Scheherazade is vulgar or that of the Faun repulsive. (Incidentally, the "truth about the harem scene" in the former ballet is that it is a parody on the harem scene of the Hollywood and abandonment of the Gertrude Hoffman version, and the sight of lovely Russian men and women dancing minuscally is really neither voluptuous nor orgiastic.)

The thing you cannot say is that the Russian Ballet will bring up the question of how far art can go in its discussion of the relations between the sexes, because the Russian Ballet does not discuss these relations. It has as much to do with discussion as a problem play with parabolas or emphyteusis. Like many normal men and women, the Russian Ballet accepts its position. It doesn't have the temerity to discuss sex nor any desire to discuss anything. In that it differs vastly, oh, vastly.

GARRICK—Mat. Today

2d Week of Laughs

A GOLD MINE OF CLEAN FUN

"THIS IS THE LIFE"

SELWYN & CO.'S LAUGH FESTIVAL!

TWIN BEDS

WITH THE GREAT NEW YORK CAST:

RAY COX JOHN WESTLEY

LEO CARBILLO ALICE JOHN

ZALSA CURZON FAIRIE BOOTHBY

Pat. Evgs. and Sat. Mat. 11:30 to 5:00

Wednesday Matinee, Seat Seats \$1

Seats Mon., Washington's Birthday, Mat. & Evg.

BROAD MATINEE Tonight AT 8:15

Next 4th Week Evening, 8:15

Week & Erlanger and GEORGE TYLER

Present the Enormous Success

POLLY-ANNA

THE JOY COMEDY THAT TEACHES THE GLAD GAME

Best Seats \$1.50 at Wednesday Matinee

Seats now, Washington's Birthday, Mat. & Evg.

FORREST This & Next Week, Evgs. 8:15

LIFE'S HAPPIEST TRIP

KLAW & ERLANGER'S PEERLESS MUSICAL PRODUCTION

AROUND THE MAP

ORIGINAL N. Y. CAST 125

Best Seat \$1.50 at Popular Wed. Matinee

Seats Mon., Washington's Birthday, Mat. & Evg.

LYRIC LAST MATINEE TODAY

Winter Garden's Greatest Revue

THE PASSING SHOW OF 1915

WITH THE SAME GREAT CAST, INCLUDING

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DAVID BELASCO LAST TIME TONIGHT

Presenting

FRISKE Starr

"MARIE-O D I L E"

Most discussed play ever presented in Phila.

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Pop. Mat. Tues. & Thurs. 25c & 50c

Benefits Solicited

Reg. Mat. Sat. Night, Head Seats \$1.

No Higher

FISKE O'HARE "THE BERRY"

TIME IN PHILADELPHIA

DRAMATIC TRIUMPH

THE LAW

WITH ADELAIDE FRENCH, NOTABLE CAST AND NEW YORK PRODUCTION

FIRST TIME AT OUR POPULAR PRICES, THE FUNNIEST FAIR IN THE WORLD

NEXT WEEK

"A PAIR OF SIXES"

WILLIAM NORRIS PERSON OF PARTS

From Heppo Pepe in "Francesca da Rimini" to Impskof in "Around the Map" is quite a somersault in characterizations and probably William Norris who is playing the latter part of the Forrest Theatre amidst Joseph Urban's beautiful scenery is one of the few actors of the present day who has a record of versatility that has enabled him to shine in all classes of theatrical productions from musical comedy to tragedy. In "Around the Map" most of the actor's time is taken up in changing costumes, as he appears in 12 scenes, and is dressed characteristically to match each scene, and in each costume assumes a different character. The protean actor is a thing of the past, but some of his characteristics are surely rejuvenated by this talented comedian in his present part. Mr. Norris' repertoire in the last 20 years includes the Polite Laundie in "The Belle of New York." After that, in quick succession he has run the gamut of all kinds of characterizations in the following named productions: Panal told ruel in "Dangerous Maid"; Baverstack in "His Excellency the Governor"; Bertv Mizril in "Throughbred"; Peter Stuyveant in "The Burgomaster"; Melchisedek Pinchas in "Children of the Ghetto"; Adonia in "The Palace of the King"; King Dodo in "King Dodo"; Heppo Pepe in "Francesca da Rimini"; Barry in "A Country Girl"; Alan in "Babes in Toyland"; Chamuddy Rham in "The Cingaleses"; Benjamin Partridge in "Tom Jones"; Man in the Moon in "Land of Nod"; Tom Harrington in "Cinderella Girl"; Mephisto in "The Soul Kiss"; Bertie Razzle in "Fluffy Bunnies"; Casender in "A Modern Eve"; Mrs. MacNiche in "A Good Little Devil."



ADELAIDE FRENCH Who comes to the Walnut Monday in a new play by George Broadhurst, "The Law of the Land."

Do You Know That—

Edith Johnson's favorite color is not green? Kathryn Williams is quite the most sane and sensible star in pictures? Harry Montoye, Selig star, has a wardrobe embracing every known variety of the "genius clothes"?

John Robinson, Jr., of the Selig Company, is a follower of the many art of self-defense and misses few important boxing bouts?



AMERICAN GREAT AVE. THIS WEEK

Phone Market 264 for Reservations

ARVINE STOCK OFFERS

First Philadelphia and Only

Popular Price Presentation

THE BIG COMPELLING PLAY

THE LAW

BY GEORGE BROADHURST

Author of "Bought and Paid For," "Innocent," "Today," etc., etc.

The Sensation of the Year

Matinee Tuesday, Thursday & Saturday

Next week—"The Woman He Married"

B. F. Keith's Theatre

CHESTNUT AND TWELFTH STS.

Mat. 2 P.M. 2 Shows Daily, Night, 8 P.M.

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Triumphant Return to Vaudeville

ELSIE JANIS

In a Series of Impressions of Popular Stage Favorites

The Celebrated Parlatan Artist

HENRIETTE DE SERRIS

And Fifteen Beautiful Models

Society's Daintiest Entertainers

THE FARMER GIRLS

Refined Songs, Dances and Chat

CHARLES OLCOTT

"A Comic Opera in Ten Minutes"

JOSEPH E. BERNARD & CO.

In a New Comedy, "WHO IS SHE?"

Kramer & Morton; Jed & Ethel; DeWolf; Harris & Marion; Lohse & Sterling; Selig-Tribune Pictorial News.

Feb. 21—RUTH ST. DENIS & CO.

STANLEY

MARKET ABOVE 16TH

11:15 A. M.—11:45 P. M.

LAST DAY JOHN BARRYMORE

In First Showing of "NEARLY A KING"

ADELPHI THEATRE

BEGINNING MONDAY NIGHT AT 8:15

"GOOD-BYE FOREVER"

Farewell Appearance on the Philadelphia Stage

Limited Engagement Only

Mr. C. H. Sothorn

IN A NEW MODERN COMEDY IN 4 ACTS

THE TWO VIRTUES

By ALFRED SUTRO

WITH MISS ALEXANDRA CARLISLE

MATINEES THURSDAY AND SATURDAY AT 2:15

LYRIC BEGINNING MONDAY NIGHT AT 8:15

(MATINEE DAILY THEREAFTER)

THE WORLD'S GREATEST ENTERTAINER

HARDY LAUDER

IN A NEW REPERTOIRE OF SONGS

"I'll Stick to Rosie" "DOUGHIE, THE BAKER"

"Bonnie Maggie Tamson" "JEAN, MY JEAN"

"She Comes Frae Bonnie Scotland" "NANNY"

AND ALL THE OLD FAVORITES AS WELL

WITH THE GREATEST COMPANY OF VAUDEVILLE STARS EVER ASSEMBLED

MR. LAUDER'S LAST AMERICAN TOUR IN 3 YEARS

BEGINNING MON. EVE. FEB. 21

JOE WEBER OFFERS THE SEASON'S TRIUMPHANT MUSICAL COMEDY SUCCESS

"THE ONLY GIRL"

By HENRY BLOSSOM and VICTOR HERBERT

WITH THE ENTIRE ORIGINAL CAST

SPECIAL WASHINGTON'S BIRTHDAY MATINEE TUES. FEB. 22

Engagement Extended!

OWING TO THE UNPRECEDENTED DEMAND FOR SEATS THIS WEEK

The Chestnut Street Opera House

Management Has Decided to Continue "Daredevil" Durborough's 5500-Foot

Wonder Film of the War as Presented by the North American

"On the Firing Line With the Germans"

THROUGHOUT ALL NEXT WEEK. CONTINUES FROM 2:30 TO 11 P. M. DAILY

PRICES: FROM 1 TO 9. ALL SEATS, 25c. AFTER 4, ORCH., 50c; BALC., 50c



Continued on next page